Roger Corman

ROGER CORMAN'S FRANKENSTEIN UNBOUND

by

Roger Corman
and
F. X. Feeney

Polish by Ed Neumeier

Based on the Novel

"Frankenstein Unbound"
By
Brian W. Aldiss

FINAL DRAFT 4/21/89

PROPERTY OF:

The Mount Company
3723 West Olive Ave.
Burbank, Ca. 91505

FADE IN:

1 CLOSE ON THE UNIVERSE OF THE ATOM 1

Electrons in all the colors of the spectrum rocket like moons around a blazing nucleus.

BUCHANAN (O.S.)
Power, gentlemen! Power enough to run the world or destroy it...

MOVE IN ON THE NUCLEUS

where protons and neutrons mingle slowly: dark and glowing, pulsating with power.

BUCHANAN (O.S.)
All you have to do is unleash it, harness it, direct it...

2 INT. LAB (STUDIO SET) - DAY - A MAN'S HAND 2 *

on a switch. It wears a big GOLF SIGNET RING, initialed "JB".

BUCHANAN (O.S.)
Most of all you gotta control it.

WIDER

DR. JOSEPH BUCHANAN, 35, wearing protective black glass goggles, his features compelling and intense, smiles as he stands next to the Laser Projector that represents the culminating effort of PROJECT: SAFEWORLD, a superweapons research study.

BUCHANAN
That's where I come in. Status?

WIDER

A LAB TECH checks a monitor where a graphic representation of the Statue of Liberty is charted and rotated.

LAB TECH
DDQ on 12... all systems go...

AND WIDER

to reveal the amphitheater of a large research laboratory. Buchanan's TECHNICAL STAFF, GENERAL READE, several MILITARY AIDES and a female U.S. INFORMATION OFFICER stand by wearing protective goggles.

SUPERIMPOSE: "LOS ANGELES, 21st CENTURY"

(CONTINUED)

2 CONTINUED: 2

BUCHANAN
Ladies and gentlemen, I give you the atom, new and improved, packaged for military consumption!

BUCHANAN'S HAND

releases the switch.

THE LASER PROJECTOR

shoots a POWERFUL PARTICLE BEAM across the amphitheater and strikes

THE STATUE OF LIBERTY

a 12-inch bronze replica, sits on a stand. In an instant, it begins to glow.

3 INT. ATOM STRUCTURE 3

CAMERA MOVES through the atomic universe. MUSIC CHANGES SUDDENLY as the electrons falter in their orbits, vibrating, changing color, moving toward the nucleus, whose magnetic shield begins shivering. MUSIC BUILDS STRONGER, more frenetic.

4 INT. LAB - THE BRONZE STATUE OF LIBERTY 4

shivers visibly on its surface as colors play across it.

5 INT. ATOM STRUCTURE - THE PARTICLES 5

grow brighter and brighter, sucked directly INTO CAMERA until...

6 INT. LAB - THE BRONZE STATUE OF LIBERTY 6

implodes suddenly and the whole laboratory shakes and shudders. Buchanan and the observers huddle by the laser projector, hair flying, as mist and plaster suck past them toward the center of the event. The far wall of the laboratory and part of the ceiling buckle and crumble with a GNASHING and RIPPING SOUND.

BUCHANAN

reacts with delighted LAUGH. He tears off his protective goggles to watch the effect with his naked eyes.

BUCHANAN
Damn, I'm good...

7 EXT. SKY ABOVE LAB - MATTE SHOT - A DARK SPIRAL 7 *

worms to life in the sky above, a "TIME SLIP VORTEX" that grows larger with each twist.

8 INT. LAB (STUDIO SET) - DAY 8 *

BUCHANAN

walks with General Reade and the Information Officer. The lab itself is a mess. The walls are scorched with burn marks. The floors are puddled with standing water.

BUCHANAN
Essentially what we've done is reorganize the matter...
(a cocky smile)
...at quark level.

GEN. READE
Speak English, Buchanan.

BUCHANAN
(salesman)
A weapon. A weapon beyond your wildest imagination, General. A particle beam that simply makes the enemy
(fingersnap)
disappear! Project SafeWorld can give your armed forces the power of a black hole...because that's sort of how this works... Aim it and the target is pulled into itself! It's clean, it's precise, it's humane --

STRANGE THUNDER rumbles overhead.

GEN. READE
What the hell was that?

BUCHANAN
Some negligible atmospheric vibration.

LAB TECH
Doesn't even register on the Richter scale!

BUCHANAN
So. What do you think? Will they fund the next step?

The group exits. (CONTINUED)

8 CONTINUED: 8 * **

INT. HALLWAY (DOLLY INTO) CONTROL ROOM (PIACENZA)

INFORMATION OFFICER
Time out, Doc. In the three months since you've been testing this thing, we've had freak weather, natural disasters, and these.."time slips". We have a very public crisis brewing here... *

GEN. READE
You made a bunch of black holes in the stratosphere, mister. I've got the Conservation Department crawling all over my ass!

BUCHANAN
Alright. So we have a side effect to contend with...

INFORMATION OFFICER
The President's got a sore throat from denying knowledge of this program... And I've got to tell him something.

BUCHANAN
When we implode an object...it slips out of time...and right now, when it goes it sort of leaves the door open...

GEN. READE
What you're trying to say is that you seriously screwed things up... Is that what you're trying to say?

INFORMATION OFFICER
Joe, I can't tell the President that...

Buchanan stops them in front of a television monitor that is playing back the graphic display of the Statue of Liberty implosion experiment. The collapse of the wire-frame graphic repeats in slow motion on the screen.

BUCHANAN
Well, he wanted a weapon! He got one. If I were the enemy, I'd be scared...
(then)
Look, if we're gonna get a handle on this atmospheric phenomena, we're gonna have to proceed to the next phase of development.

8 CONTINUED:

GEN. READE
How much will that cost?

(CONTINUED)

8 CONTINUED: (2) 8

BUCHANAN
Three point five bil and change... tops.

General Reade swallows hard. Buchanan holds his breath.

GEN. READE
The way you spend my money, Dr. Buchanan, you're the only black hole I have to worry about...

The General turns abruptly and leaves. His staff follows. *

EXT. LAB - DAY *

A double door burst open. A slightly less cocky Buchanan is one step ahead of the Lab Technician. * *

BUCHANAN
He didn't go for it. *

LAB TECH
Hey, Joe, you'll have a new idea next week and you'll get another government contract...

BUCHANAN
No, I screwed it up. I wanted to build a weapon that wouldn't destroy the world and look what I did.

Buchanan stops and points. *

THE TIME SLIP VORTEX - MATTE SHOT *

is going strong in one corner of the blue sky overhead. It's * black clouds curl in a lateral, lightning-filled centrifuge, like a dark open wound on the surface of an otherwise perfect day. *

LAB TECH
How serious is this really?

BUCHANAN
I don't know.
(sigh)
But I've got some ideas. I'm gonna rewire the laser tonight at home and we'll try it out first thing in the morning...before they turn the lights out on us...

CUT TO ...

9

9 EXT.. THE HAWKINGS INTITUTE - DAY - MATTE SHOT

Buchanan's SuperVan -- a streamlined shape, dark windows -- pulls out past the high-tech glass buildings and disappears around the corner.

10

10 EXT. MOUNTAINS - DAY - MATTE SHOT

Buchanan's SUPERVAN hums quietly over the pavement.

IN THE SKY - THE TIME SLIP VORTEX

curls inexorably across the horizon.

11

11 EXT/INT. SUPERVAN - DAY

Inside, it's a rugged den-on-wheels, designed like the cockpit of a fighter jet with ergonomic chairs, a gallery of HOLOGRAPHIC GRIDS projected on the inside of the windshield, and a miniature keyboard with handprint identifier.

A LASER PROJECTOR

a smaller prototype of the one used for the demonstrations, sits in back, in the cargo area.

BUCHANAN

is not driving. He has his feet up on the desk and he's watching the news.

THE COMPUTER

beeps, then speaks as the text appears on a display.

COMPUTER
Initiate Homeward Sequence, Dr. Buchanan...?

BUCHANAN
(not looking up)
Yes.

HIGH DEFINITION TV IMAGE - PROJECTED ON WINDSHIELD

A NEWSWOMAN (in TV news studio setting) speaks, backed by location footage of the exterior of the laboratory, as well as images of the Time Slip Vortex and DISASTER FOOTAGE: Floods, glaciers, toppled buildings.

(CONTINUED)

11 CONTINUED: 11

NEWSWOMAN
...following more reports of death and damage attributed to this "phenomenon."
There is still no statement from the Pentagon today and White House spokesperson Marianne Sutter has again denied any connection between these severe stratospheric disturbances, apparent "slips in time," and the recent weapons testing at The Hawkings Institute in California.
Sources close to the administration however tell us we may get some explanation tonight at 8:00 p.m. eastern time when the President has scheduled a special broadcast. He is expected to focus on these "time slips."
In other news, a tribute will be held tomorrow to honor the last remaining parts of the Brazilian Rain Forest...

The Computer interrupts with another beep.

COMPUTER
Tracking. Four intruders on your property. Shall I notify the authorities?

THE COMPUTER IMAGE

shows a blueprint of Buchanan's yard: in the field to one side, four tiny beads of LIGHT are indicated, SCURRYING.

BUCHANAN
Negative. Those are neighborhood children.

COMPUTER
Understood.

12 EXT. ROAD - SUPERVAN - DAY 12

As it disappears around a curve in the road.

CUT TO:

13 EXT. BUCHANAN'S YARD - DUSK - FOUR CHILDREN 13

(Ages 9 to 11) stand in a grove at the edge of the property, preoccupied by something on the ground. DORRIE, the oldest, wears an old tattered shawl. She spreads her arms high and wide like a priestess.

BUCHANAN

tiptoes INTO FRAME behind her, amused.

BUCHANAN
(teasing tone)
Who goes there?

(CONTINUED)

13 CONTINUED: 13

The kids wheel on him in unison, SHSH-ing him. He presses a finger to his lips.

BUCHANAN
Sorry. Who died?

BOY #1
Dorrie's Magnoped.

A sleek nuke powered bicycle lies in a shallow grave at their feet.

BUCHANAN
I see...How do you know it's dead?

BOY #2
(simple)
She got a new one.

The Boy points to a brand-new cycle that stands by a tree.

BUCHANAN
Ahhh... progress.

DORRIE
Shhh! Silence!
(resumes priestess pose)
We commend into your keeping, O Lord, this humble instrument of your most Holy Transport.

BOY #1
Saecula. Saeculorum.

BOY #2
Feniculi. Fenicula.

GIRL #2
Que Sera, Sera.

Buchanan teeters between amusement and fascination as the children pass the shovel and pour earth over the deceased bicycle. Boy #2 hands the shovel to Buchanan and, suppressing a smile, he takes his turn. Behind them

THE TIME SLIP VORTEX - MATTE SHOT

It boils across the sky with a rattling icy report, looming ever closer.

BUCHANAN

regards it a moment, then gathers the children.

(CONTINUED)

BUCHANAN
There's a storm coming, kids...
let's get inside.

Two of the children respond immediately to the adult command, but Dorrie and Boy #1 erect a makeshift cross over the bicycle's grave.

BUCHANAN
Come on!

LIGHTNING FLASHES, the EARTH QUAKES and the kids YELL, scared.

DORRIE
The Bike!!!

She races past the pool toward the new bike. Boy #1 follows her.

BUCHANAN
Dorrie, no...

A gust of wind whips up the dust which envelops Dorrie, Boy #1 and the bike. Buchanan races after them.

THE TIME SLIP VORTEX

opens up in the sky. The sight is mesmerizing - a great gaping maw, churning and flashing!

BUCHANAN

reaches Dorrie and Boy #1, who are struggling to roll the bike up the hill to the house. The fierce dust storm cuts the visibility to almost nothing.

BUCHANAN
Forget the bike, kids, let's...

Buchanan is interrupted by

A MONGOLIAN WARRIOR ON HORSEBACK

which leaps from the void and lands on the grass beside the Supercar. The Warrior carries a shield and spear and is wearing the robes and armor of his period.

Buchanan, Dorrie and Boy #1 stare at the apparition in disbelief.

The Warrior pivots the horse in a circle and catches sight of the trio. He raises his spear and SCREAMS, barely audible over the wind and dust.

Buchanan throws himself in front of the two children. They SCREAM in abject terror.

13 CONTINUED (3) 13

The Warrior rears the horse and throws the spear at Buchanan and the two children. Suddenly:

EVERYTHING BEGINS TO GLOW

The earth quakes, and

THE SPEAR

is snatched back inches from Buchanan's chest, and

THE WARRIOR'S HORSE

begins to pivot in small circles, the dust storm enveloping him.

BUCHANAN

turns to the kids.

BUCHANAN
RUN FOR HOME! RUN AS FAST AS YOU CAN!

THE KIDS BOLT

making no attempt to bring the new bike with them. They disappear in to the swirling dust.

BUCHANAN - HIS FACE

as the full force of the Vortex storm hits him, he ducks by the Supercar, his movements leave a warped glowing ghostly trail. His face turns to light...

WHITE OUT:

14 OMIT 14

15 OMIT 15

16 OMIT 16

17 OMIT 17

18 OMIT 18

19 EXT. FIELD - DUSK - CLOSE ON BUCHANAN 19

He's unconscious.

WIDER

Buchanan lies in a field of winter grass. He comes to, dizzy.

BUCHANAN'S POV - THE SUPERVAN

is buried in the meadow, front wheels in the air.

THE ALPS

have sprung up on all sides of him. He hears CATTLE LOWING in the distance.

PAN TO

a barn on the other side of the field.

BUCHANAN

rushes to the upturned SuperVan and climbs in.

SUPERVAN - BUCHANAN

climbs into the odd-angled driver's seat.

BUCHANAN
Computer...

The dashboard lights up.

BUCHANAN
...power to drive, maximum, now...!

THE SUPERVAN

bucks twice and leaps out of the ground. It bounces hard.

(CONTINUED)

19 CONTINUED: 19

BUCHANAN

is thrown hard into the windshield. It doesn't break, but it hurts. He looks around, dazed. The SuperVan is driving itself, steering to avoid a scarecrow.

COMPUTER
Instructions, Dr. Buchanan?

BUCHANAN
Access mainframe?

COMPUTER
Access denied. Central computer, Hawkings Institute does not respond.

BUCHANAN
Access mainframe through uplink -- Tycho Orbiter.

COMPUTER
Tycho Orbiter is not in position.

BUCHANAN
Uplink with any available satellite.

COMPUTER
Tracking.
(a moment)
There are no satellites.

Buchanan can't believe it. He regards the computer a moment.

BUCHANAN
Access television.
(snow & static)
Radio?
(silence)
Jesus H. Christ! Where am I?

COMPUTER
No record of middle initial for Jesus Christ, Dr. Buchanan...

BUCHANAN
The barn, head for the barn...

20 EXT. BARN - SUNSET - THE SUPERVAN 20

stops and Buchanan gets out. He opens the barn doors.

(CONTINUED)

20 CONTINUED: 20

BUCHANAN
Park vehicle.

The SuperVan drives inside, the brake lights glow, the engine shuts down.

BUCHANAN

closes the doors.

A ROAD

rutted by wagon wheels, heads away from the barn. He follows it.

WIDER - LAKE GENEVA - BUCHANAN

crests the hills and heads down the road into the woods, the lake glimmering in the distance.

DISSOLVE TO:

21 OMIT 21

22 EXT. FOREST - DUSK 22 *

throws strange shadows among the trees.

BUCHANAN

trudges down the road on foot. He moves, alert to the CRACK of every twig underfoot. He hears a STRANGE HOOTING SOUND and stops in his tracks. After a moment he continues on but then he hears the sound again. He looks up to see

A SNOW WHITE OWL

above in a tree watching him.

BUCHANAN

stares at it for a moment. Now he takes another step forward and, suddenly,

A FLOCK OF BIRDS

wakes NOISILY in the trees and take flight.

BUCHANAN

runs leaving the road for the open pasture. He trips and falls. As he climbs to his feet, he sees

(CONTINUED)

22 CONTINUED:

THE TORN CARCASS

of a dead cow.

A SECOND CARCASS

lies nearby. The ground is slick with blood.

BUCHANAN

leaps to his feet with blood on his hands. Terrified, he whips around looking for the predator that did this. He begins to run again.

BUCHANAN'S POV

as he runs headlong across the pasture. Through the trees that bound the other end of the pasture he sees the REMOTE LIGHTS of a small village.

AT THE TREE LINE - BUCHANAN

stops ragged, clutching at a tree to catch his breath. The lights are closer now and with them the outline of a village. He disappears into the trees, headed for the lights.

23 EXT. SECHERON VILLAGE - DUSK - BUCHANAN 23 *

enters a small Alpine village. TWO PEASANTS stop chopping wood and stare at Buchanan as he walks into town.

24 INT. HOTEL DEJEAN - DUSK 24 *

A mellow, timbered, candle-lit tavern. TRAVELERS, MERCHANTS, and SEVERAL SOLDIERS in Napoleonic-era uniforms huddle over meals and drinks at five small tables. Three conversations set the pace, and in the corner of the room, THE MUSICIAN plays a ZITHER in time.

BUCHANAN

enters and the place goes DEAD SILENT. He tries a friendly nod, but the silence prevails. He makes eye contact with the THE INNKEEPER, who peers at him suspiciously as he prepares a dinner tray.

BUCHANAN
What place is this?

INNKEEPER
The Inn at Secheron. How may I help you?

(CONTINUED)

24

24 CONTINUED:

BUCHANAN
I'd like to eat.

INNKEEPER
I can give you venison for two francs, trout for three and five...

Buchanan grabs for his wallet out of habit, sees the American Express card and more plastic stacked behind it. He smiles at himself, replaces the wallet, and withdraws the gold signet ring.

BUCHANAN
What will you give me for this?

The Innkeeper takes it and looks at the ring close up. Now, gingerly, he bites it. Now he reaches for his cashbox and counts out big paper money.

INNKEEPER
Fifty Marks... Swiss.

BUCHANAN
Fifty and the trout.

INNKEEPER
Done.

BUCHANAN

hands the Innkeeper his ring and takes the cash. He turns toward the tables. All the tables are occupied, and everyone's looking at him like he's a homeless person except for one guy who's alone at a table reading a newspaper:

VICTOR

dressed elegantly, sits at a table by the window. He is completely absorbed in his paper: For much of what follows, he keeps it spread taut in front of him, a screen between him and the world.

BUCHANAN
Do you mind if I join you?

VICTOR
I can't stop you from sitting down.

Buchanan sits down. The Innkeeper brings him his meal.

(CONTINUED)

24 CONTINUED: (2) 24

BUCHANAN'S POV - MOVING IN ON THE NEWSPAPER

The name, in Gothic script, reads: LE TEMP DE GENEVE. The date is easy to understand:

22 MAI 1816

BUCHANAN

is shocked

VICTOR

lowers the paper an inch, revealing a pair of magnetic eyes.

VICTOR
Tell me: Is your attire the result of Napoleon's defeat, or have you been abandoned by a circus?

BUCHANAN
Where I come from this is considered an appropriate fashion... I'm American.

VICTOR

lowers the newspaper altogether. Victor is swathed in black cloaks and silks, his hair a wild tempest. His looks fulfill the promise of his intimidating presence.

VICTOR
Ah yes, America.

BUCHANAN
Dr. Joseph Buchanan.

VICTOR
I am also a doctor --

Before he can finish, the BEEPER on Buchanan's watch activates. Buchanan fiddles with it and stops the beeping. He sees that Victor staring at him. He obliges by drawing back his sleeve.

VICTOR
Is that a timepiece? May I see?
(he peers close)
No hands. The little digits change shape. How? Are they filled with mercury? How do you wind it?

(CONTINUED)

24 CONTINUED: (3) 24

BUCHANAN
I don't. It's powered by electricity.

VICTOR
(awe)
Electricity... but it is so small!

THE INNKEEPER

comes to the table.

INNKEEPER
I just want you to know, Sir, that we are all praying for you and your family.

VICTOR
Thank you.

INNKEEPER
Your brother was such a sweet boy! May the witch who killed him burn in hell!

VICTOR
Yes, yes...

Victor tightens and pales, sweat breaks out on his forehead, his breath shortens.

INNKEEPER
A beastly power is loose. Have you seen the sky? The Day of Wrath draws near!

VICTOR
(losing patience)
Yes, yes. Thank you! I must go.

He rises and turns to Buchanan with a smart bow and Prussian CLICK of his heels.

VICTOR
Perhaps we can discuss electricity another time. I would like that.

BUCHANAN
And I'd like it as well, Doctor...?

VICTOR
Frankenstein.

(CONTINUED)

24 CONTINUED: (4) 24

BUCHANAN

is shocked. Victor notices Buchanan's discomfort.

VICTOR
Are you unwell, sir?

BUCHANAN
I... I've heard of your work.

VICTOR
You are mistaken, sir. My work is quite unknown.

Buchanan watches Victor go and slips out the door after him.

25 EXT. HOTEL DEJEAN - NIGHT - THE SKY 25

is black. Clouds race across the moon. ZITHER MUSIC floats from the hotel door as Buchanan comes out, looks around.

BUCHANAN'S POV

A COACHMAN sits on the driver's box of a large carriage with the reins ready in hand. Victor leans out the window below and SLAPS the side of the carriage. The horses clip-clop away and the carriage gathers speed.

BUCHANAN

runs up behind, jumps and grabs hold. He crawls into the baggage boot as the carriage disappears into the darkness.

LIGHTNING

forks down from the sky and THUNDER rolls overhead.

26 EXT. MOUNTAIN ROAD - NIGHT - BUCHANAN 26

uncomfortable and cold, hangs on as the carriage wends its way up the narrow rocky road.

VICTOR (O.S.)
Driver! Stop up ahead!

Hearing this, Buchanan slips off the carriage and hides in the trees to the side of the road.

BUCHANAN'S POV

The carriage comes to a halt. Victor gets out and heads off up the hillside.

(CONTINUED)

26 CONTINUED: 26

BUCHANAN

follows, keeping to the shadows.

27 EXT. ROCKY HILLSIDE - STORMY NIGHT - BUCHANAN 27

follows Victor up the hillside into the mountains as the night grows darker and the wind rises. The wind HOWLS, whipping at his clothing. At the crest of a rise we see the lake and the lights of Geneva in the distance.

LIGHTNING

illuminates the mountainside and a downpour begins.

VICTOR

stops in a clearing near the top and shouts into the trees. Something answers. A HUGE SHAPE moves among the trees.

BUCHANAN

moves up the hill, closer. It's hard to see through the wind and rain. The argument continues but Buchanan can't hear what they're saying until he gets even closer... then:

HUGE SHAPE
...GIVE ME WHAT I WANT!

VICTOR
...GO AND COME NO MORE, DAMN BEAST!

THE HUGE SHAPE

turns and barrels away from Victor down the hillside toward Buchanan's hiding place.

BUCHANAN

scrambles to get out of the way as ROCKS CLATTER on the hillside above him.

BUCHANAN'S POV

A landslide of dirt and rock sweep down the hill toward him and a giant RUSHING figure surges by and leaps over him. In a flash of lightning, Buchanan gets his first glimpse of

THE MONSTER

but whatever we hoped to see of him, this first time is not enough to form more than a horrifying impression.

(CONTINUED)

27 CONTINUED: 27

BUCHANAN

tumbles down the hill and slams his head HARD against a rock.

BEGIN DREAM

28 OMIT 28

29 OMIT 29

30 OMIT 30

31 EXT. CHURCH (DREAM) - NIGHT - CLOUDS 31

part and reveal THREE MOONS: Two are full, the third is in quarter.

BUCHANAN

walks toward the church. He hears a STRANGE SOUND and looks up to see

A WHITE SNOW OWL

above in a tree watching him.

THE CHURCH DOORS

open and

A DARK FIGURE

beckons to him from the top of the stairs. Buchanan starts up the stairs but they seem to be endless. He keeps slipping back. He looks down.

THE STAIRCASE

is covered with HUMAN BODIES, women and children mostly, naked, torn like the cattle Buchanan encountered earlier.

BUCHANAN

brings his hand to his face and it is dark with blood. He is terrified.

BUCHANAN
My God...!

(CONTINUED)

31 CONTINUED: 31

He tries to move carefully among the bodies, but he keeps falling and finally he crawls frantically over the carnage. By the time he reaches the doors he is covered with blood. He crawls to the

DARK FIGURE

clutching at his feet, reaching up toward the Dark Figure.

BUCHANAN
My God, who did this?

He looks up. The Dark Figure is Buchanan.

DARK BUCHANAN
(the cocky smile)
Who do you think?

END DREAM

32 EXT. ROCKY HILLSIDE - NIGHT - BUCHANAN 32

wakes up in terror, gasping, drenched in sweat. A wolf howls close by. A strong wind blows through the trees. He jumps to his feet in terror.

BUCHANAN'S POV - THREE WOLVES

in a loose circle around him. They look hungry.

A WOLF

snarls and advances. Buchanan stoops and reaches for a rock. He throws it. The wolf yipes and retreats.

BUCHANAN

grabs for another rock immediately. The remaining wolves growl, and Buchanan cocks his arms to throw again.

THE WOLVES

head for the woods.

BUCHANAN

keeps walking, carefully, clutching his rock.

CUT TO:

33 INT/EXT. BARN - DAY - BUCHANAN 33

opens the barns doors and heads inside.

SUPERVAN - BUCHANAN

activates the Computer which flickers data across the holographic grid.

COMPUTER
Good morning, Dr. Buchanan. How may I assist you?

BUCHANAN
Power on, manual drive...

COMPUTER
Manual drive commencing now...

Buchanan backs the Van out.

BUCHANAN
Supposition one: We have suffered a Time Slip. Two: Time Slip phenomena is related to Implosion experiments. Question: What is the probability of reversing Time Slip using prototype laser projector?

COMPUTER
That's a complicated problem, Dr. Buchanan... Time estimate for solution: four days...

BUCHANAN
Go to work...

COMPUTER
Understood.

CUT TO:

34 EXT. THE GATES OF GENEVA - MORNING - THE SUPERVAN 34

pulls into a grove of trees. We hear the beep chirp sound of an alarm being set, and then

BUCHANAN

appears, and makes his way through the gates.

35 EXT. GENEVA STREET - MORNING - BUCHANAN 35

still dressed for the 21st Century, walks down the street. PASSERBYS give him strange looks. Down the street he sees a Tailor Shop. He goes up to the window, looks at the clothes, turns and goes through the door.

36 EXT. TAILOR SHOP - LATER - DAY - BUCHANAN 36

emerges, dressed impeccably as a Gentleman of the Post-Napoleonic Era... except for his shoes which are 21st century loafers. A carriage heads past on the cobblestone street. Buchanan has the confidence of costume and he walks down the street now like a man of means.

BUCHANAN'S POV

as he moves around the corner and sees.

VICTOR FRANKENSTEIN

and his fiancee, ELIZABETH LAVENZA, 25, head up the street. Elizabeth is regal, a real raven-haired beauty. Victor leans into her and she takes his arm. They are going somewhere together.

BUCHANAN

follows.

37 OMIT 37

38 EXT. COURTHOUSE SQUARE - DAY - ANGRY PEASANTS 38

and CURIOSITY SEEKERS crowd the square as Victor and Elizabeth head up the courthouse steps. THE CROWD moves aside, muttering at the sight of the celebrities.

BUCHANAN

falls further behind and must push his way through the crowd after them.

39 INT. COURTHOUSE - MEZZANINE - DAY 39

BUCHANAN

squeezes through the packed gallery and finds a place at the mezzanine rail where he can look down. The PROSECUTOR is getting warmed up.

(CONTINUED)

39 CONTINUED: 39

PROSECUTOR
...this most vile crime, this Godless crime, this unforgivable act against the people of Geneva, nay, my friends, AGAINST ALL MANKIND...!

BUCHANAN'S POV

An attractive young woman, MARY, 18, sits in an empty section, and glances around the courtroom inquisitively.

BUCHANAN

turns to a nearby PARSON, points at the girl.

BUCHANAN
Excuse me, Reverend, are those seats by the young lady open to the public?

PARSON
(disapprovingly)
Obviously, good sir, you are a stranger here.

Buchanan is bewildered by this remark.

BUCHANAN
I'm sorry, I don't understand.

PARSON
(snort)
That is Lord Byron's slattern. *

BUCHANAN
The Lord Byron? He lives here in Geneva?

PARSON
Across the lake, in sin, with the poet Shelley and...
(nods)
Mary Godwin.

This means something to Buchanan.

BUCHANAN
You mean Mary Shelley...

PARSON
She is not married...

(CONTINUED)

39

39 CONTINUED: (2)

BUCHANAN
Yeah, but she's a great writer...

The Parson is indignant, but Buchanan heads away.

COURTROOM

Buchanan enters as the Prosecutor cross-examines an OLD MAN.

PROSECUTOR
A giant, you say?

The Old Man in the witness box nods, looks out at the CROWD, over at JUSTINE MORITZ, the 16-year old pale adolescent in the dock. She wears a black penitent's gown, her hair lank and dirty from prison, her face scared and innocent as an angel's.

OLD MAN
Taller than any man I've ever seen, sir!

PROSECUTOR
And yet you saw him only at night.

Buchanan arrives at the section where Mary Godwin sits. She looks up a little surprised. His look says, "May I?" She smiles back. "By all means..."

OLD MAN
Yes, sir. But his feet-prints went all over my field, come morning. I dug one up to show you.

Buchanan takes a seat beside Mary. He cranes to see as the Old Man lifts a flat planter box and removes the cloth cover.

BUCHANAN'S POV

A huge footprint in the dirt!

BUCHANAN

knows what made that print. He glances over at Mary.

PROSECUTOR
Raise it. Show the court.

The Old Man tips the box for all to see. The dirt slides, destroying the print. DERISIVE LAUGHTER. The Old Man shrivels in embarrassment as the JUDGE POUNDS HIS GAVEL.

(CONTINUED)

39 CONTINUED: (3) 39

OLD MAN
Your honor, that WAS the footprint of the brute that killed my sheep! I swear, I seen it with my own eyes! What if it was this same beast what killed the little boy?

The Crowd begins to BOO him.

OLD MAN
How do you suppose I lost all those sheep? How do you suppose I got this gash here on my forehead?

HECKLER
SPIRITS...!

The Crowd roars with laughter, and the Judge joins in as he bangs his gavel.

JUDGE
Next witness!

Buchanan glances over at Mary as the BAILIFF approaches the Old Man, who points at Justine in the dock...

OLD MAN
Justine Moritz is an innocent child, your honor, as innocent as the blessed virgin...!

The Bailiff shoves him away from the stand. The CROWD laughs after him. Buchanan leans over to Mary.

BUCHANAN
Forgive me, Miss Godwin, but is that little girl the one on trial?

(CONTINUED)

39 CONTINUED: (4) 39

MARY
Yes. She is accused of killing William Frankenstein, who was six.

Buchanan reacts to the name, glances over the crowd, SEES Victor Frankenstein sitting with Elizabeth, surrounded by FAMILY and FRIENDS all dressed in black.

MARY
(sarcastic)
She lacks the physical strength necessary to commit the crime as described, so of course she is accused of witchcraft...It's a travesty...

BUCHANAN
But excellent material for a book I suppose.

Mary looks at him, startled.

MARY
What do you mean, sir?

BUCHANAN
My name is Joseph Buchanan, Miss Godwin, and I'm a great admirer of your work...

MARY
You must be confusing me with someone else, Mr. Buchanan... I have never been published.

She turns away from him back to the trial where the Prosecutor holds a locket on a chain in front of Justine's face.

PROSECUTOR
Can you explain how young William's charm came to be among your belongings?

JUSTINE
When I awoke, I found it...!

A JEER from the Crowd.

(CONTINUED)

39 CONTINUED: (5) 39

PROSECUTOR
The truth is, you took it after killing William Frankenstein, after breaking his neck and wrenching his arm off his body!

Justine begins to weep.

BUCHANAN

sees Elizabeth touch Victor's shoulder. He looks very upset and brushes her away. There is something mad in his eyes.

* * * * * * * * * * * * *

BUCHANAN
Poor kid...

He turns now to Mary but she's gone. He glances around.

BUCHANAN'S POV -- VICTOR

staring straight ahead, somewhere else, above all this tragedy taking place in his name.

PROSECUTOR (O.S.)
Now, as to the charge of witchcraft...

DISSOLVE TO:

40 INT. COURTROOM - LATER - DAY - THE HEAD JUROR 40

stands and faces the Judge. There is an expectant silence in the crowded room.

JUROR
Your Honor, we find Justine Moritz guilty of the murder of William Frankenstein...

The Crowd BABBLES with excitement. The Judge calls for order.

(CONTINUED)

40 CONTINUED: 40

BUCHANAN

sees the look of despair on Victor' face. Elizabeth tries to comfort him to no avail.

JUDGE
...Justine Moritz, you have heard the verdict. You are hereby sentenced to hang by the neck until dead. Execution is scheduled for tomorrow at noon.

The Judge bangs his gavel. The CROWD cheers.

41 EXT. COURTHOUSE - DAY - BUCHANAN 41

leaves the with the crowd and stops. Across the street at a carriage:

ELIZABETH

pleads with Victor, but he is resolute. Now, firmly, he takes her hands and kisses them, looks her in the eyes, then opens the carriage door and guides her up and in. The carriage pulls away, Elizabeth's tear-stricken face framed in the window.

VICTOR

stands alone, lost in thought, then turns away quickly and crosses the courthouse square in pursuit of another.

BUCHANAN

follows him.

42 EXT. GENEVA STREET - LATER - DAY 42

Buchanan tails Victor at a discreet distance. They pass the outskirts of town, and disappear around a bend in the road.

43 EXT. MOUNTAIN ROAD - LATER - BUCHANAN 43

sticks to the tree line that skirts the rocky trail.

44 EXT. ROCKY HILLSIDE - DAY - BUCHANAN'S POV - THROUGH THE TREES 44

Up ahead, Victor steps off the road, begins climbing the forested hillside. It is the same place where Victor met the Monster the night before.

(CONTINUED)

44 CONTINUED: 44

BUCHANAN

heads off the road, up the hillside through the trees, and into the clearing.

VICTOR
Where are you? I know you saw me come. Reveal yourself!

Suddenly FOOTSTEPS CRUNCH toward Buchanan at high speed. He wheels around...

AN INHUMAN HAND

with an EXTRA THUMB grabs him by the throat.

REVEAL THE MONSTER FROM THE BACK

Nine feet tall, its frame huge and oddly shaped, its clothes tattered and worn. His head is brutally missnapen.

MONSTER
Who is this?

BUCHANAN

gags, very scared, the strange hand closing on his neck.

THE MONSTER'S EYES

study Buchanan with utter concentration, rapid eye movement, the sad inhuman eyes of a great predatory beast.

MONSTER
Give me what I want or I will kill him, Victor...

BUCHANAN'S POV - VICTOR

approaches with a HUGE FLINTLOCK PISTOL in his hand. This is not your everyday Davy Crocket flintlock, this is a German made Jaekler-Stein hand cannon, a specialty item for those really big jobs. Victor aims it at the Monster's head, but the gun is heavy, and Victor fights to keep his arm steady. The Monster, intent on the slow damage he is causing Buchanan, does not notice.

MONSTER
I will crush everyone around you... and then I will... crush you...

Victor fires.

(CONTINUED)

44 CONTINUED: (2) 44

BLAM !

A branch shatters just above the Monster's head. He wheels to face Victor, and Buchanan collapses to the ground.

MONSTER
You would kill... me? Why?

VICTOR
You murdered my brother!

VICTOR

begins the complicated process of reloading the Jaekler-Stein. First there's powder, then there's wadding, then there's the big lead ball that has be tamped smartly into the barrel with a rod hard enough for the lead to seat. All this over:

MONSTER
(new word)
Mur-dered...?

BUCHANAN'S POV - THE MONSTER

steps over him toward Victor.

VICTOR
You stopped his life...!

MONSTER
(baffled)
Yes, he was easily crushed... You should have made William strong, Victor... Like me.

VICTOR
I did not "make" William!

MONSTER
(stunned)
No? Who did?

VICTOR
He was born of woman, you monstrous wretch...

The Monster retreats into the trees.

MONSTER
I am monstrous because I am miserable. Make me a mate, as you promised. Make me a mate and you will never see me again!

(CONTINUED)

44 CONTINUED: (3) 44

VICTOR
I will never make another like you...

Victor has the big gun loaded, and he cocks it and aims at the Monster through the trees.

MONSTER
Make me a mate... make me a mate or I will murder Elizabeth.

The Monster is suddenly gone, branches CRUNCHING underfoot as he runs. Buchanan approaches Victor.

BUCHANAN
Victor - -

Victor turns on Buchanan and points the gun at him.

VICTOR
Why are you following me? Are you from the court?

BUCHANAN
No, I told you...I'm a doctor, and I know of your discovery. I know you gave life to that creature and I know he is killing. You must --

VICTOR
(interrupting)
What do you know? Do you know of my hopes? Of my dreams?

BUCHANAN
I think I do...

VICTOR
I wanted to give man the power to create life! To free him from a cruel and fictitious God! What man ever achieved that? *

BUCHANAN
Scientists have made far greater * monsters than yours, Victor. Tell * the truth. Show the world what * you have created. *

(CONTINUED)

44 CONTINUED: (4)

VICTOR
Impossible! I have created a monstrosity.

BUCHANAN
But what about Justine? Who will free her from the mob? You can't let her pay for your sins.

Victor, visibly pained, lowers the gun.

VICTOR
What sins? I'm a scientist. I cannot sin. She has to die. The truth is too unbearable.

(CONTINUED)

44 CONTINUED: (5) 44

BUCHANAN
You want to ease your conscience about William? Help the girl. If they kill her, how will you live with yourself after that?

VICTOR

has thought about this before. He thinks about it a little more. Anger gives way to depression.

VICTOR
(finally)
I don't know...

BUCHANAN
(softly)
Help the girl, Victor.

Indecision flickers across his face.

CUT TO:

45 EXT. THE BARN - DUSK - MOVE PAST 45

a horse and carriage tethered to a post through the doors to

THE SUPERVAN

46 INT. THE BARN 46

where Buchanan paces and

VICTOR

sits in the door, writing on a pad. He stops to inspect a felt tip pen, chews the tip, tastes the ink. He is completely amazed.

VICTOR
This nib is made of cloth! And the ink is preserved in this barrel... Remarkable!

Buchanan tries to read the letter as Victor signs his name with a flourish, folds the paper and sticks it into an envelope.

BUCHANAN
You made clear the girl was innocent?

VICTOR
And you simply lick this...?

(CONTINUED)

46 CONTINUED: 46

Victor licks the envelope, a novel experience for him.

BUCHANAN
Yeah... it tastes like...

VICTOR
...peppermint!

BUCHANAN
Victor... the girl?

VICTOR
Oh, yes, certainly... the girl is innocent.

BUCHANAN
Good, then I will take this letter tomorrow morning and deliver it to the judge in person...

VICTOR
No! Not the Judge! You must take it to my fiancee, Elizabeth. She is of good family and the Judge will listen to her...

Victor hands Buchanan the letter as he stands and surveys the SuperVan: The computer rig, the ultra hip gadgets, the laser projector in the cargo area.

VICTOR
You are truly a marvel, Buchanan. Your electric carriage, this pen, everything about you... Where do you come from? The moon? Mount Olympus?

BUCHANAN
No. I live in the same world you do.

VICTOR
Yes. Truly! The world of science! We are brothers, Doctor.

BUCHANAN

isn't so sure he wants to be a member of Victor's club.

CUT TO:

47 EXT. MOUNTAIN TRAIL - ABOVE GENEVA - NIGHT 47

The steeples and roofs of Geneva below silhouetted by the glow of a park near the heart of the city.

THE MONSTER

steps onto a promontory overlooking the city and looks down. He is big but not stupid, not at all childlike; his intelligence is primary but intense, like an amnesiac orienting himself.

MONSTER'S POV - F/X

He has the heightened sensitivity of a nocturnal predator in both eyesight and hearing. The SIGHTS and SOUNDS of a celebration in progress below, particularly the CRIES OF CHILDREN, carry up to him with exaggerated clarity.

THE MONSTER

reacts, stung by the sharpness of the lights and noises, but - above all - mystified. A moment of hesitation, he starts down the road toward the lights.

48 EXT. ON THE ROAD - NIGHT - WITH THE MONSTER 48

A flock of birds are flushed from their cover, LOUDLY TAKE FLIGHT at the Monster's approach. He stares up at them, curious, eyes registering on each one.

49 EXT. PARK OUTSIDE GENEVA'S GATES - NIGHT 49

The park Buchanan walked past that morning. From within the city (O.S.) the sounds of a celebration in progress.

TWO STREET URCHINS

pass CAMERA and WE FOLLOW THEM to a darker part of the park, where trees surround them.

MONSTER (O.S.)
Who...made...you?

The Urchins stop. They SEE a SHADOWY SHAPE among the trees. Urchin #1 takes a step forward, signals silently to his friend. Urchin #2 picks up a rock.

URCHIN #1
Who are you, sir? Come out where we can see you.

URCHIN #1 POV

The big shadow moves among the trees.

(CONTINUED)

49 CONTINUED: 49

MONSTER (O.S.)
Who made you? Did Victor make you?

The Urchins give each other a look.

MONSTER'S POV - MOVING

out from behind the trees. The Urchins look up AT CAMERA with fear on their faces. Urchin #1 begins to SCREAM.

NEARBY

A WATCHMAN hears the YELL. He runs toward the source.

WATCHMAN'S POV - MOVING

through the trees. He sees the Urchins ahead and then suddenly he comes to a DEAD STOP.

THE MONSTER

is standing in front of the Urchins, hands clamped tight over his ears as they YELL.

MONSTER
Stop...that! Stop...that!

THE WATCHMAN

takes the nickle-plated whistle around his neck and gives a PIERCING SHRIEK which sends the Monster's sensitive ears into even greater pain.

MONSTER
STOP...THAT...!

The boys back away.

MONSTER'S POV

Eyes attuned to the darkness give us a better view of the Watchman than he had of the Monster. MOVE FORWARD...

MONSTER (O.S.)
STOP...THAT...!

URCHIN'S POV

As the Monster grabs the Watchman by his neck, lifting him off the ground. The man blows the whistle LOUDER, and...

MONSTER
STOP...THAT!

(CONTINUED)

49 CONTINUED: (2) 49

THE MONSTER'S HAND

plunges into the man's chest and pulls out his still-beating heart!

THE URCHINS

run for it.

THE MONSTER

stands over the dead Watchman. Silence.

SLOW DISSOLVE TO:

50 OMIT 50

51 EXT. GENEVA STREET - OUTSIDE PARK - DAWN - BUCHANAN 51

wends his way through a CROWD that stands at the edge of the park, MUTTERING and pointing at a location where the Watchman was killed.

MAN #1
...he had a knife... a big knife, I'd say...

MAN #2
...ripped his heart out and roared like lion!

The Parson he met at the Courthouse stands at the street corner as Buchanan passes.

MAN #3
...the boys said it was ten feet tall...

PARSON
(snort)
Children's tales. This is witchcraft, the work of the Devil! It's the girl... she has brought this upon us!

52 EXT. FRANKENSTEIN HOUSE - DAY - BUCHANAN 52

bangs the heavy knocker. A moment, then WERNER, a burly manservant, opens the door.

(CONTINUED)

52 CONTINUED: 52

BUCHANAN
Is Elizabeth here?

WERNER
If you mean Miss Lavenza... she does not live at this house.

BUCHANAN
Victor assures me that she is here, and I have an urgent letter for her.

He produces the letter, and Werner tries to take it.

BUCHANAN
Sorry... Victor asked me to deliver it to her in person...

Grudgingly, Werner allows him to enter.

53 INT. FRANKENSTEIN HOUSE - A FOYER - DAY 53

Werner blocks Buchanan's way.

WERNER
Stay. I will inform Miss Lavenza you are here.

Werner disappears through a door and closes it behind him. Buchanan tip toes over to the door, puts his ear to it and listens. He hears WHISPERS and leans in closer.

ELIZABETH

opens the door, surprising and embarrassing him.

ELIZABETH
God despises the eavesdropper, sir, as do I...
(then, sweetly)
Won't you come in?

54 INT. PARLOR - DAY - BUCHANAN 54

follows Elizabeth through the door. She turns to him and puts her hand out for the letter.

ELIZABETH
How is my darling Victor?

BUCHANAN
I think he's gonna be okay...

(CONTINUED)

54 CONTINUED:

He gives her the letter. She opens it and reads it quickly. Tears well in her eyes.

ELIZABETH
I...I can't say that I'm grateful, but I do thank you for your trouble.

BUCHANAN
I want to help. Allow me to escort you to the Judge.

ELIZABETH
Whatever do you mean by that?

BUCHANAN
They're going to hang Justine Moritz at noon!

Elizabeth steps back, alarmed by his intensity, disturbed.

ELIZABETH
Yes, she was condemned. No one could prove her innocence.

BUCHANAN
But the letter explains her innocence.

ELIZABETH
There is nothing here about Justine. Victor warns me to leave Geneva immediately... For my safety.

BUCHANAN
Where has Victor gone? Tell me or Justine will die!

ELIZABETH
(frightened)
Werner!

BUCHANAN
Listen to me. Victor's brother is already dead. Others have been killed, and more will follow unless we act. Victor's responsible, Elizabeth, not Justine Moritz.

ELIZABETH
You would turn me against Victor? Werner! WERNER...!

(CONTINUED)

54 CONTINUED: (2) 54

Werner enters. *
*

BUCHANAN *
I want to help him, Elizabeth!!!

But Elizabeth is gone and Werner is in his face. Buchanan * backs out of the room. *

CUT TO:

55 EXT. COURTHOUSE SQUARE - DAY - THE MOB 55

in the square watches as a BOY rides the sandbag to test it when the HANGMAN springs the trap on the newly-constructed gallows. CHEERS from the CROWD. The Boy swings happily on the sandbag, and waves at all the people.

BUCHANAN

his stomach in knots, his jaw fixed in determination, turns and strides from the square.

CUT TO:

56 OMIT 56
57 EXT. MOUNTAIN FIELD/INT. SUPERVAN - DAY - BUCHANAN 57

drives.

BUCHANAN
Computer, reference Mary Shelley, born Mary Wollstonecraft Godwin.

COMPUTER
Working.

THE COMPUTER SCREEN - A PORTRAIT

of Mary Godwin appears alongside her bio:

COMPUTER
Mary Shelley. Born 1797. 19th Century novelist, author of "Frankenstein", whose celebrated but tragic life ended in 1851...

BUCHANAN
Hardcopy novel...

COMPUTER
Printing...

Book pages chug out of a slot on the side of computer.

(CONTINUED)

57 CONTINUED: 57

LAKE GENEVA

shimmers below as the SuperVan moves across the rocky hillside, whining in 4-wheel drive.

IN THE SUPERVAN - BUCHANAN

pulls into a stand of trees.

COMPUTER (O.S.)
...lived with two of the great writers of her time, Percy Shelley and Lord Byron...

THE COMPUTER SCREEN - HISTORICAL MUGSHOTS

of Percy Shelley and Lord Byron flash by on the computer screen.

58 EXT. HILLTOP - DAY - BUCHANAN 58

emerges from the grove with a pair of binoculars. He notices an odd cloud in the sky over the mountains. It is high and distant, like a cirrus cloud.

BUCHANAN

puts the binoculars to his eyes and inspects it. It is

THE TIME SLIP VORTEX - BINOCULAR POV

in its most benign state. Innocent, except for an unnatural inward rotation, a donut swallowing itself.

BUCHANAN

recognizes it with a sinking heart. He continues to inspect the horizon with the binoculars.

BINOCULAR POV - THE VILLA DIODATI

glows like a wedding cake in the bright morning light. A MAN with a flintlock dueling pistol paces, turns, aims, and mimes firing at an imaginary opponent.

59 EXT. VILLA LAWN - DAY - LORD BYRON 59

34, rakish, relaxed, squints down the barrel of the dueling pistol at a ROWBOAT out on the lake.

BUCHANAN

steps into view from behind the Villa.

(CONTINUED)

59 CONTINUED: 59

LORD BYRON

hears his FOOTSTEPS, wheels and draws a bead on him. Buchanan stops abruptly.

BUCHANAN
Maybe you could point that thing in another direction.

BYRON
Why so? Tourist-shooting season opened today.
(smiles)
I've bagged three already!

BUCHANAN
I'd hate to be shot without a proper introduction.
(offers a handshake)
You must be Lord Byron.

Lord Byron lowers his pistol and inspect Buchanan.

BYRON
No must about it! I feel quite persecuted when British trespassers lurk about my property... *

BUCHANAN
I'm not a trespasser. I'm an admirer. My name is Joe Buchanan.

Byron inspects Buchanan.

BYRON
You're not British, by any ill chance? *

BUCHANAN
American.

Byron taps the binoculars with the barrel of his pistol.

BYRON
What is this American contrivance, * Sir, may I ask? *

Buchanan takes off the binoculars and hands them to Byron.

BUCHANAN
A gift for one of the great visionaries of the 19th Century...

(CONTINUED)

59 CONTINUED: (2) 59

BYRON
(looks, gasps)
My God, these lenses are exceptional! Are you an inventor?

BUCHANAN
...a scientist.

BYRON
I thought all American scientists were named Benjamin Franklin...
(looks)
Ha! Let's see what mistress Mary is up to!

BINOCULAR POV

of a BOATMAN rowing MARY, her back to us. She appears to be working at a manuscript.

BYRON
Damn! Nothing scandalous... writing as usual... what a waste of female talent...

BUCHANAN
Perhaps Mary Godwin has literary talent as well...

Byron lowers the glasses, regards Buchanan.

BYRON
What do you want here, Sir? *

BUCHANAN
I must see Mary...Miss Godwin. *

Byron seems suddenly delighted.

BYRON
Ah ha! A suitor! What will * Shelley say? We breakfast late * here, Buchanan. Join us and prove * yourself an amusing guest. We * suffer from too much peace. *

BUCHANAN
There is murder at hand in Geneva. *

BYRON
Cities can afford entertainment. *

60 INT. VILLA DIODOTI - DAY - BYRON 60

leads Buchanan through a series of arches to a wide dining room with a view of the lake.

(CONTINUED)

60 CONTINUED:

PERCY SHELLEY

sits by himself at the dining table. He stands with sleepy enthusiasm to greet them.

SHELLEY
Well, now, what's this? Not a bailiff, I hope. Or a poet.

BYRON
Meet Percy Shelley, my fellow reprobate-in-exile. He is risen!

Shelley spreads his arms and poses, joking, like a man crucified. Buchanan offers his hand and Percy takes it.

BUCHANAN
Joe Buchanan.

BYRON
(get this)
An American scientist!

Byron and Shelley trade a whimsical look. Shelley looks Buchanan up and down, settling upon his shoes.

SHELLEY
Those slippers... are they American, too?

BYRON
I've quizzed him already, Percy. They were made by a Mister Florsheim in a redundancy called New York, New York.

SHELLEY
My God! Did we need two of them?

BUCHANAN
In America, the cities breed like rabbits.

The poets smile.

SHELLEY
Well, what brings you all the way to our little paradise, Doctor?

Finally, the moment Lord Byron has been waiting for.

BYRON
Oh, just another moth drawn to Mary's flame...

(CONTINUED)

60 CONTINUED: (2) 60

This does not thrill Shelley and he looks at Buchanan anew.

SHELLEY
Really... isn't that interesting?

BUCHANAN
Listen, I'm here because of the imminent execution of Justine Moritz...

BYRON
He wants to take Mary to the hanging!

SHELLEY
How romantic...

BYRON
You know how it is, Percy... sex and death...

Mary enters.

SHELLEY
There she is...
(pointedly)
My love!

MARY
What sort of huddle have I barged into? Should my ears be burning?

BYRON
Like charcoal!

She's surprised to see Buchanan. Their eyes meet.

BYRON
Mary, allow me to introduce Dr. Joseph Buchanan...

MARY
As it happens, we've met. How do you do again, Dr. Buchanan. *

Byron shoots a look at Shelley. A SERVANT enters, catches Byron's attention.

BYRON
Breakfast! Business must wait for pleasure. Digestion before discussion. *

CUT TO:

61 EXT. VILLA DIODATI - DAY - MATTE SHOT 61

Across the lake, on the horizon, the Time Slip Vortex churns, perceptibly larger than before.

SHELLEY (O.S.)
That is the most mysterious cloud I have ever seen. Look how it persists in the sky.

62 INT. DINING ROOM - DAY - BUCHANAN 62

chokes on his eggs. A sumptuous meal has been laid out.

SHELLEY
See, how a remote sunlight gleams... Deep in the heart of it... As though t'were not a cloud at all... But gateway to a distant world...

Lord Byron applauds. Buchanan, impatient, looks at his watch. Mary comes to the point.

MARY
What is it you wanted to see me about, Dr. Buchanan?

Shelley regards him slyly. Byron smiles expectantly.

BUCHANAN
(blurts)
Miss Godwin, I know you've followed the trial of Justine Moritz - you've got to help me save her from hanging! *

General consternation.

BYRON
There's a romantic notion...a last minute rescue... *

(CONTINUED)

62 CONTINUED: 62

SHELLEY
Save her? How? Certainly she is innocent, but --

MARY
Why come to me?

BUCHANAN
Miss Godwin, you know the girl is innocent! You know the truth! That's what your book's about!

MARY
My book? I have only a few chapters of a story...

SHELLEY
You let him read your book?

BYRON
Are you from a newspaper? Or, even worse, a publisher?

MARY
Dr. Buchanan, I don't know anything that would help the girl...

Buchanan stands abruptly, and turns to Mary.

BUCHANAN
Then I was wrong. I thought you knew the truth, and could help me...

Byron and Shelley trade glances as Buchanan storms out. Mary looks after him, upset. Shelley taps his head significantly.

CUT TO:

63 EXT. COURTHOUSE - DAY - A BIG CROWD 63

fills the square, pressing against the gallows. Nearby an UNDERTAKER leans next to his wagon where a wooden coffin sits open and ready for

JUSTINE MORITZ

who is brought through the chanting mob by two GUARDS and the Parson.

(CONTINUED)

63 CONTINUED:

BUCHANAN

pushes through the crowd and edges his way toward

THE GALLOWS

where the HANGMAN fits the noose around her neck.

(CONTINUED)

63 CONTINUED:

BUCHANAN

arrives at the foot of the gallows and looks around, wild, trying to find something to use to stop this. Then he spots

AN AX

lying behind the gallows stairs!

BUCHANAN

grabs it, pushes aside the two Guards and charges up the steps. The Guards chase after him.

ON THE GALLOWS - THE PARSON

blocks his way and Buchanan gives him the ax handle in the gut. The Parson doubles over and tumbles down the stairs, knocking the two oncoming Guards ass over tea kettle.

BUCHANAN

swings the ax and cuts the rope where it is tied off at the gallows rail. He grabs Justine by the waist as

THE HANGMAN

huge and menacing, advances on them.

BUCHANAN
Back off!

JUSTINE
Please sir! I've made my peace with God! *

Buchanan holds him back with the ax and shouts at the crowd:

BUCHANAN
The girl goes free! Someone help me, and -- *

The Hangman activates the trap door. Buchanan falls through and Justine collapses on the platform.

UNDER THE GALLOWS - BUCHANAN

hits the ground, hard. He moans, dizzy, tries to stand as MEN grab him and drag him out from under the gallows where

THE MOB

closes in around him kicking and spitting and dragging him along by his hair.

(CONTINUED)

63 CONTINUED: (2) 63

ON THE GALLOWS - THE HANGMAN

throws a fresh noose around Justine Moritz's neck, and the Crowd GROWLS in anticipation as he reaches for the trap door lever.

BUCHANAN

grabbed from all sides, fighting for his life, manages to turn his head...

BUCHANAN'S POV - JOSTLING

Justine Moritz falls through the trap and he can hear her neck SNAP.

BUCHANAN

screams and struggles wildly until the Undertaker hits him over the head with a shovel.

64 EXT. LAKE GENEVA - DAY - THE MOB 64

drags Buchanan out across a short stone pier and throw him into the water. They applaud each other for a job well done.

IN THE WATER - BUCHANAN

half swims, half walks to the submerged stone steps leading back up to the quay. He tries to climb them but passes out.

BEGIN DREAM:

65 INT THE HAWKING'S INSTITUTE (DREAM) - LAB - BUCHANAN 65

wakes up. He is strapped to a table. The Lab Tech hovers over him.

LAB TECH
DDQ on 12... all systems go...

PULLBACK

as Dark Buchanan steps up, pleased.

DARK BUCHANAN
Good, then we can begin the experiment...

BUCHANAN
Experiment? What experiment?

(CONTINUED)

65 CONTINUED: 65

PULLBACK

as Dark Buchanan swivels the Laser Projector around and flips a switch. A huge generator somewhere powers-up.

DARK BUCHANAN
We're going to make you better...

He activates the Laser Projector and the beam cuts Buchanan's arm at the elbow. The blood flies and Buchanan screams and struggles at the restraints. His arm falls off and hits the floor.

DARK BUCHANAN
...better than you ever dreamed...

PULLBACK

Dark Buchanan redirects the laser at Buchanan's skull and starts cutting again.

BUCHANAN
NOOOOOOOOOOOOOOOOOOO!!!

END DREAM

66 EXT. LAKESIDE - DAY - MARY'S FACE REFLECTING 66

in the water lapping at Buchanan's face as he comes to with a start.

BUCHANAN
Oh God...!

MARY

leans over Buchanan, the binoculars he gave Lord Byron hang around her neck.

MARY
Sshhhhh...

BUCHANAN
The girl...! They killed her.

MARY
Yes, and they very nearly killed you, too... I watched the whole terrible incident with these...

BUCHANAN
Binoculars...

(CONTINUED)

66 CONTINUED: 66

MARY
You were very brave...and foolish.

BUCHANAN
How did you get here?

MARY
I sailed across the lake to rescue you!

He sits up, sees the sailboat lapping at the seawall.

MARY
I would sail back but I fear the wind has died... so I suppose I shall just have to sit and talk with you...
(then)
How did you know I was writing a book? * *

Buchanan smiles uncertainly.

BUCHANAN
That's a long story, Mary.

MARY
It's usually best to start at the beginning...

BUCHANAN
Suppose I show you instead...

CUT TO:

67 EXT. WOODS OUTSIDE GENEVA - DAY- MARY 67

stands in a field. She turns suddenly at the sound of a TURBINE WHINE.

MARY'S POV

The Supercar pulls into view from behind the trees.

MARY

absolutely astonished, stares in awe.

MARY
Is this your... carriage?

BUCHANAN
Yes. Would you like to go for a ride?

(CONTINUED)

67

67 **CONTINUED:**

MARY
I'd be delighted!

MARY

pops through the door and lands on the plush seat. She swivels the seat, caresses the carpet with her feet, marvels at the alien fabric and blinking instruments.

BUCHANAN

climbs in and settles in the driver's seat.

BUCHANAN
Hold on!

68

68 OMIT

69

69 EXT. LAKE GENEVA - SHORE - DAY

The SuperVan hurtles with ease through a break in a stone farm wall, zooms over a hilly pasture overlooking the lake.

70

70 **EXT. PASTURE/INT. SUPERVAN - MOVING**

Clouds swirl overhead as a dizzy Mary gazes out the windshield.

MARY
Are we flying?

BUCHANAN
No... it's just a great suspension system.

MARY'S POV

As the SuperVan slaloms through an obstacle course of MOOING COWS. The cows stare in stupid amazement.

MARY

claps her hands and breaks into uncontrollable LAUGHTER like a 6-year old on her first roller-coaster.

BUCHANAN

sorts through a stack of miniature laser discs and feeds one into the player on the dashboard, touches a button on the screen and the car fills with MUSIC.

(CONTINUED)

70 CONTINUED: 70

BUCHANAN
Just in case I don't have your complete attention...

WINDSHIELD SCREEN

The image of the SINGER performing the song appears as a projection on the windshield.

MARY

watches amazed.

MARY
I don't think I've ever met anyone like you before...

He SWITCHES OFF the projected image and LOWERS the MUSIC as the SuperVan comes to a stop.

BUCHANAN
That's not surprising because I come from the future... The 21st Century...

MARY
That's absurd!

BUCHANAN
I know of your book because I've read it...

MARY
But that's impossible, I've just started writing --

BUCHANAN
You'll finish it, you'll publish it and you'll add a new word to every language on earth...

He reaches under the seat and and takes out his copy of "Frankenstein."

BUCHANAN
...Frankenstein.

MARY

takes the book and begins paging through it, recognizing her own words at every turn.

BUCHANAN
Check the date of publication.

(CONTINUED)

70 CONTINUED: (2) 70

She turns to the title page. The date is 2013.

MARY
This calls me "Mary Shelley."

BUCHANAN
Congratulations.

MARY
And my book will be known in the future...

Buchanan nods and tries to take the book away. She draws it back.

MARY
How does it end?
(then)
How do I end? And Shelley. Do we die young?

BUCHANAN
Would you really want to know?

MARY
(after a moment)
No.

She tosses the book into the back of the SuperVan.

MARY
I will have my own life.
(then)
Well, Joe from the future, how ever did you get here?

71 EXT. HILLSIDE MEADOW - DAY - MATTE SHOT 71

The Time Slip Vortex rolls ominously overhead. Mary and Buchanan get out. He points at the Vortex.

BUCHANAN
There.

MARY
Percy's cloud?

(CONTINUED)

71 CONTINUED: 71

BUCHANAN
He was right. It is a gateway to another world. I made it. I came through it. I fractured the core of time and space...
(he sighs)
I was trying to do the world a favor and just like Victor Frankenstein, I created a monster...

MARY
Then it's true? Dr. Frankenstein has created a man?

BUCHANAN
I'm afraid so.

MARY
It is an abomination in the eyes of God!

Buchanan winces.

MARY
(then)
You don't believe in God?

BUCHANAN
I don't know...

MARY
I see, science is your religion...

BUCHANAN
I never thought of it like that... but yes.

Mary bends down and picks a bunch of wild flower. She hands him one.

MARY
I've tried to imagine what a man of science must live with... I think he lives with madness... the madness of possibility.

Buchanan is silent, thinking. Mary studies him.

MARY
I'm sorry if I said something that upset you, Joe.

(CONTINUED)

71 CONTINUED: (2) 71

BUCHANAN
Upset me? Mary, you amaze me. You live in the 19th Century, and yet you understand the future infinitely better than I do.

MARY
I know one thing about the future. It must be terribly overpopulated.

BUCHANAN
What do you mean?

She points at the SuperVan.

MARY
If these comfortable machines are commonplace, the rate of intercourse must be staggering!

Buchanan laughs and Mary cuts him off with a kiss.

MARY
Percy and Byron preach free love. I practice it.

She grabs Buchanan and kisses him hard. He's surprised but doesn't fight her.

MONTAGE - THEY MAKE LOVE

Their hands explore each other's faces. She loosens her skirt for him, and he raises it. She tears off his coat, his shirt and they come together, falling back onto the grass, entwined in each other's arms. She rolls him over and straddles him, breaks the bouquet of wild flowers and lets the petals shower over him.

DISSOLVE TO:

72 OMIT 72

73 EXT. HILLSIDE MEADOW - DUSK - BUCHANAN 73

and Mary, naked, cradle each other.

MARY
What's to become of you, Joe? Will you fly to some other place in time?

Her question sobers Buchanan.

(CONTINUED)

73 CONTINUED: 73

BUCHANAN
I wish it were that easy. This place, this time... I don't even understand why I ended up here...

She moves her hands over his body.

MARY
Well I can think of one good reason...

Buchanan smile despite himself.

BUCHANAN
I always assumed it was random chance.
(then)
But I think now that I've been transported here because... somehow... this is my point of origin. This is where I begin.

MARY
I'm afraid I have a theory. Would you like to hear it?

Buchanan nods.

MARY
I think you're here to stop Dr. Frankenstein.

74 EXT. VILLA DIODATI - SUNSET - THE SUPERVAN 74

pulls up and Mary gets out. She walks away up the drive as the SuperVan backs away.

BUCHANAN'S POV

Mary turns, smiles and waves good-bye.

BUCHANAN

looks just a little wistful as he shifts into drive and pulls away.

75 EXT. LAKE GENEVA - SUNSET - THE SUPERVAN 75

speeds along the lakefront.

CUT TO:

76 INT. FRANKENSTEIN HOUSE - PARLOR - NIGHT - ELIZABETH 76

paces back and forth, distraught.

ELIZABETH
Werner!

Werner appears at the door.

WERNER
Mistress?

ELIZABETH
Prepare my carriage.

WERNER
Shall I drive you, Miss Lavenza?

ELIZABETH
No. I must go alone... to see Victor.

WERNER
As you wish.

Closes the door behind him.

CUT TO:

77 EXT. THE BARN - NIGHT - BUCHANAN'S POV - DRIVING SUPER VAN 77

toward the barn. A light shines inside.

BUCHANAN

regards the light, concern on his face. He stops the SuperVan some distance from the barn and gets out.

BUCHANAN

moves stealthily toward the barn. SHADOWS move inside. Buchanan puts his ear to

THE DOOR

and listens. Suddenly the door opens and

VICTOR

stands in the doorway with an odd smile on his face.

VICTOR
I've been waiting for you.

Buchanan grabs Victor and pushes him inside.

(CONTINUED)

77 CONTINUED: 77

BUCHANAN
You never came forward. You let Justine die!

VICTOR

shoves him away.

VICTOR
The world does not turn on the life of one girl.
(then)
I need your help.

78 EXT. WOODS - NIGHT - ELIZABETH 78

whips the horses as her carriage RATTLES up the rocky road. The full moon is high, casting strange shadows on everything.

MONSTER'S POV - RUNNING

in tandem with the carriage as black tree trunks strobe by.

ELIZABETH

whips the horses. The Monster's ROAR echoes, and she looks about nervously.

THE HORSES

grow skittish. She whips them again.

79 OMIT - COMBINED WITH 77 79

80 OMIT 80

81 INT. BARN - NIGHT - BUCHANAN 81

confronts Victor.

BUCHANAN
Are you going to kill it?

VICTOR
No... quite the opposite. I must make him a mate.

82 EXT. WOODS - NIGHT - CLOSE ON 82

The lithe, elastic LEGS OF THE MONSTER, running across the rocky hillside.

MONSTER'S POV - RUNNING

out of the trees and onto the road. Elizabeth's carriage is on the road ahead. He is gaining on it.

83 INT. BARN - NIGHT - BUCHANAN 83

stares at Victor, calm, poised, a man asking his best friend to pick up the check.

BUCHANAN
You're crazy...!

VICTOR
(and he is)
You heard him! He threatened to kill Elizabeth. I cannot protect her. I must do as he demands and I must have your help!

84 EXT. WOODS - NIGHT - ELIZABETH 84

whips the horses on, glances through the rear window of the carriage. Here eyes widen in terror.

ELIZABETH'S POV

A dark shape on the road behind her...

85 INT. BARN - NIGHT - BUCHANAN 85

tries to handle Victor now.

BUCHANAN
Victor, if you want to protect Elizabeth, if you want to stop this insanity, you've got to kill it.

VICTOR
Oh really? Do you think I would let him live if I could destroy him?

86 EXT. WOODS - NIGHT - ELIZABETH 86

whips the horses in a terrified frenzy.

(CONTINUED)

86 CONTINUED: 86

THE MONSTER

closes on the carriage...and grabs it! The carriage jolts and Elizabeth SHRIEKS!

87 INT. BARN - NIGHT - VICTOR 87

rants on

VICTOR
Don't you see? I made him much too well! He is better than a man!

88 EXT. WOODS - NIGHT - THE CARRIAGE 88

plummets on down the road

ELIZABETH

looks back at the Monster clinging to the back of the carriage. She whips the horses on, and looks back again. The Monster is gone! * * * * *

89 INT. BARN - NIGHT - VICTOR 89

pleads

VICTOR
Buchanan. Please. I have laid the groundwork but I have not been able to store enough electricity. I know you have abilities beoynd my own in such matters...

Buchanan does not reply for a moment, then:

BUCHANAN
Victor, I think I should show you something...

90 EXT. WOODS - NIGHT - ELIZABETH 90*

Horses thunder along the road, she looks for any sign of the Monster, sees none. Whips the horses * *

(CONTINUED)

90

90 CONTINUED:

THE MONSTER

suddenly stands up in front of the galloping horses, grabbing each horse's nose with a giant hand. They scream and roar, tossing their heads. The Monster brings them to a quick stop - holding them in their terror. *

ELIZABETH

stares in horror as the beast stops her carriage. She looks at his eyes - starts to leap from the carriage. *

91

91 INT. BARN - SUPERCAR - NIGHT - VICTOR

and Buchanan stand in front of the Computer.

THE SCREEN

displays:

"F R A N K E N S T E I N"

by Mary Shelley

VICTOR
What is this? WHAT IS THIS?

BUCHANAN
It's your future, Victor...

A WOMAN'S SCREAM echoes through the night. Victor bolts for the door. Buchanan follows.

92

92 EXT. WOODS - NIGHT - THE MONSTER

wrenches the carriage around *

ELIZABETH

is flung screaming to the ground.

93

93 EXT. BARN - NIGHT - BUCHANAN AND VICTOR

run across the meadow into the woods.

94

94 EXT. WOODS - NIGHT - ELIZABETH

lies on the ground, bruised but alive. She lifts her head.

ELIZABETH'S POV - THE MONSTER

approaches.

(CONTINUED)

94

94 CONTINUED:

ELIZABETH
(petrified)
Who are you? What...are...you?

MONSTER
Victor made me.

ELIZABETH
Victor? I'm Victor's fiancee...
He... he wouldn't want you to hurt
me.

The Monster reaches for her.

MONSTER
I know.

He tears her chest open with both hands like a man throwing open a pair of curtains. Blood gushes forth.

95

95 EXT. WOODS - NIGHT - BUCHANAN AND VICTOR

run on. Victor trips and falls. Buchanan helps him to his feet. They hear the Monster's roar in the distance and race onward.

96

96 EXT. ROAD - NIGHT - BUCHANAN

sees the overturned carriage and the dead horses ahead. He moves closer and sees Elizabeth's body. He turns away, sick to his stomach.

VICTOR

pushes past Buchanan, who tries unsuccessfully to stop him.

VICTOR
(utter anguish)
ELIZABETH!

Buchanan grabs him.

BUCHANAN
Victor! Look away!

VICTOR

shoves Buchanan aside way and kneels by Elizabeth's mangled body. He lifts her lifeless hand.

(CONTINUED)

96 CONTINUED:

VICTOR
A human being is no match for my creature. We are not very well made, you know... Our eyes are poor, our joints use muscles to the disadvantage of both... If our spines were twice as thick we would be impervious to such routine injury....

BUCHANAN

watches Victor come apart at the seams.

VICTOR
...I have made wonderful improvements!

TORCHES

move through the woods behind them. *

BUCHANAN *

watches uncertainly, he turns to Victor. Victor is gone.

BUCHANAN *
Victor...? *

THE HOUSEHOLD STAFF (7 people, including STABLEHAND)

led by Werner come up the road and through the trees to the broken carriage. Werner spots Elizabeth's torn body.

WERNER
It's him! He's the one!

The staff members move around Buchanan. *

BUCHANAN
Wait a second, I didn't do this...!

WERNER
Get the rope.

Someone grabs for him from behind. Buchanan shoves him away, and tries to run for it. The staff members close in on him, punching and kicking, three men grab him and drag him toward *

96 CONTINUED: (2) 96

THE TREE

where the noose has been hung. Werner puts it around Buchanan's neck, pulls it tight, signals to the men who will hoist the rope. The Monster's ROAR makes everyone freeze.

WERNER

turns and raises his torch to see better.

THE WOODS - A HUGE SHAPE

moves through the tree line.

THE MONSTER'S POV - MOVING

into the clearing. Werner stands frozen, his mouth agape as the staff members SCREAM and SHOUT in fear. *

THE MONSTER

grabs Werner and pulls his arm off.

A BIG STABLEHAND *

approaches with a club, and swings it hard. The Monster catches it, pulls it from the man's grip, and delivers a crashing blow that knocks the Stablehand's head off his body. * Blood shoots in the air and

MAYHEM

as the staff runs for their lives, crashing away through the woods. *

THE MONSTER

stands in the silent clearing. Fallen torches continue to burn on the ground casting a hellish light on the Monster and his carnage. He moves to

(CONTINUED)

96 CONTINUED: (3) 96

BUCHANAN

who lies still on the ground, the noose still around his neck. The Monster hoists Buchanan to his feet and gently removes the noose. Buchanan is barely conscious. His head lolls and he struggles to speak.

VICTOR

steps into the clearing.

VICTOR
Be careful...he can help us...

BUCHANAN'S POV -- THE MONSTER

smiles kindly

A GIANT HAND

with an extra thumb swings in, and WHAM! BLACKOUT!

BEGIN DREAM

97 INT. VILLA DIODATI - DAY - CLOSE ON "DARK BUCHANAN" - A GHOUL 97*

as he talks directly to us. He stands next to a cloth-shrouded table, as if a body is prepared for burial. The center room is draped in gray, with smoke. Candles burn. * * *

DARK BUCHANAN
Power! Power enough to run the world or destroy it...

WIDER

"DARK BUCHANAN" pulls back the shroud - Buchanan lies beneath it *

BUCHANAN
Ladies and gentlemen, I am man, new and improved, and ready for the future. * *

WIDER

Byron and Shelley watch patiently...holding candles *

BYRON *
It's man - what humor - this pathetic ghost of that noble fellow - * *

SHELLEY *
But look, he's got a trick for us - an entertainment to the end! * *

(CONTINUED)

97 CONTINUED: 97

MARY
Good, darling. Show them what you can do.

BUCHANAN

He bends forward and sits up, his hands lift his upper torso from his body, and the torso alone "walks" down the table's length on its hands.

MARY

proudly

MARY
An abomination in the eyes of God!

DARK BUCHANAN

reacts with delighted LAUGH.

DARK BUCHANAN
(the cocky smile)
Damn, I'm good...

END DREAM

98 INT. CHURCH/LAB - NIGHT - BUCHANAN 98

lies on a table unconscious. He comes to slowly. The Monster's face, very close, is the first thing he sees.

MONSTER
Are you alive?

BUCHANAN
Yes...I think so.

MONSTER
Good.

He picks Buchanan up like a doll and drags him across the room.

99 EXT. CHURCHYARD - NIGHT - VICTOR 99

fusses around the Supervan which has been dragged here by a team of horses.

BUCHANAN

flies out of the church and falls down the front steps in a heap. The Monster emerges behind him.

VICTOR

climbing out of the Supervan, regards Buchanan.

VICTOR
Ahh... Buchanan, you're awake.
(to the Monster)
Bring him here.

THE MONSTER

grabs Buchanan by the scruff of his neck, and drags him to Victor.

VICTOR
I studied the pamphlet that explains this carriage. I presume it can store and generate a tremendous amount of electrical power.

BUCHANAN
Yes...But you have to supply the super-conductor with tremendous power to begin with...

Thunder rumbles overhead. Victor looks up.

VICTOR
I don't expect an ordinary thunderstorm tonight, do you?

BUCHANAN'S POV - MATTE SHOT - THE TIME SLIP VORTEX

looms in the sky with boiling black clouds and lightning.

BUCHANAN

is appalled at the sight of his creation.

BUCHANAN
Nothing good can come of this, Victor! It's evil, it's madness!

(CONTINUED)

VICTOR
Do you think I care? You should know better than anyone that the quest for truth overrides moral conditionings. Let the time begin now. Let the new race of superbeings rise from the ashes of the old.

(CONTINUED)

99 CONTINUED: (2) 99

VICTOR

signals the Monster who grabs Buchanan by the neck.

BUCHANAN
You'll get no help from me.

VICTOR
Buchanan, it could take me
years to understand this machine
on my own...

He snaps his fingers.

THE MONSTER

tightens his grip around Buchanan's neck and hoists him into the air.

BUCHANAN'S EYES

Start to bug out.

VICTOR
(pleasantly)
Perhaps you want more time to
think about it?

BUCHANAN

hangs there, his feet kicking wildly as his face turns purple.

VICTOR
I can let him play with you all
night...

VICTOR

motions to the Monster to let him go.

BUCHANAN

falls to the ground, GASPING. Victor kneels beside him.

VICTOR
So...can you make it work for
me?

Buchanan nods.

CUT TO:

100 EXT. CHURCHYARD - NIGHT - VICTOR 100

holds the pistol on Buchanan as he works on the SuperVan. He has stripped the housing off the turbine engines.

THICK COPPER CABLES

stretch from the SuperVan through the church doors. Thunder RUMBLES overhead.

BUCHANAN'S POV - THE MONSTER

comes out of the church bearing to huge coils of copper cable. He drops them on the ground outside the SuperVan.

VICTOR
I must prepare... Watch him.

He goes into the church. Buchanan smiles at the Monster, moves inside the SuperVan.

SUPERVAN - BUCHANAN

activates the Computer.

COMPUTER
Good evening, Dr. Buchanan. Sensors indicate substantial damage to vehicle's electrical system...

THE MONSTER

sticks his head into the doorway of the SuperVan. This makes Buchanan very nervous, but the Monster seem much more interested in the Computer.

BUCHANAN
Disregard. Have you completed the calculations I asked for?

COMPUTER
Affirmative. There is a 97.8 probability that reversal of Time Slip phenomena is not possible...

BUCHANAN
Not possible? Why not?

COMPUTER
Time-space unbound.

Buchanan stares at this mysterious PULSING phrase.

BUCHANAN
Explain.

(CONTINUED)

100 CONTINUED: 100

COMPUTER
Please wait...

COMPUTER
Please wait...

BUCHANAN

steals a look at

THE MONSTER

but he is rapt, intent on the Computer's next response.

COMPUTER
Time-space unbound means... Please wait...

COMPUTER
Time-space unbound means... A new condition exists in the physical world.

BUCHANAN

stares at this phrase. It makes him bitter.

MONSTER
What is that?

BUCHANAN
It's a machine that thinks and talks...
(then)
Computer, what is the probability of surviving a laser generated implosion?

MONSTER
(over)
Did you make it?

BUCHANAN
Yes.

COMPUTER
(over)
Based on limited data, probability is 77.1...

MONSTER
Is it a man?

(CONTINUED)

100 CONTINUED: (2) 100

COMPUTER
Not good, Dr. Buchanan...

BUCHANAN
No.

The Monster and Buchanan both fall silent for different reasons. Hold. Now Buchanan points at two huge coils of heavy copper cable.

BUCHANAN
Are you strong enough to carry those up to the bell tower?

MONSTER
Yes, Victor made me very strong.

The Monster picks them up easily.

BUCHANAN
Good boy... let's go.

101 EXT. CHURCH BELL TOWER - NIGHT - BUCHANAN 101

attaches the cables to the cross.

MONSTER
You are very old...

BUCHANAN
Pretty soon I'll be 40...

MONSTER
Victor did not make you, did he?

BUCHANAN
No.

After a moment.

MONSTER
Who made you?

BUCHANAN
I don't know... God maybe.

Buchanan signals and the Monster lets the coils unroll over the side of the bell tower down toward the SuperVan.

MONSTER
Who is Godmaybe?

(CONTINUED)

101 CONTINUED: 101

BUCHANAN
You oughta ask Victor about that.

MONSTER
Yes... I will.

The Monster turns immediately and heads down the stairs.

BUCHANAN

waits until he is gone, then climbs over the edge and down the side of the bell tower using one of the massive copper cables.

102 EXT. CHURCHYARD - NIGHT - BUCHANAN 102

quickly ties the cables into the SuperVan's engine compartment.

SUPERVAN - BUCHANAN

positions the Laser Prototype in the door of the van so that it is discretely aimed at the church.

BUCHANAN
Load Laser Implosion Program.

COMPUTER
Loading...

BUCHANAN
Initiate implosion sequence at the moment of maximum input to the superconductor...

COMPUTER
Understood...

103 INT. CHURCH/LAB - NIGHT - BUCHANAN 103

watches as

ELECTRICITY

climbs a tall pair of copper posts (a JACOB'S LADDER for the science fans out there), and bheind it, a primitive steam engine that drives a flywheel. Then there's the control board with five crude gauges, and, in another corner, the huge primitive batteries:

(CONTINUED)

103 CONTINUED: 103

THE VOLTAIC PILE

bubbling vats of chemicals surrounding conducting rods which are in turn wired to banks of pre-Edison electrical technology stacked in piles around

A HUGE SLAB

bearing a massive, draped figure.

VICTOR

looks quite insane in the electric blue light as he fills a large hypodermic.

ON THE WALLS

da Vinci-style anatomical diagrams. The form they diagram is not human: a female figure with extra ribs, twin backbones, and massive shoulders.

THE MONSTER

approaches the slab and lifts the sheet away.

BUCHANAN

reacts in horror. It's

ELIZABETH -- THE FEMALE MONSTER

Her head has been shaved and horrible scars criss-cross her skull. The Monster touches her dead face.

VICTOR
Leave her! She is not <u>here</u> yet!

The Monster backs away as ordered.

104 EXT. CHURCH - NIGHT - LIGHTNING 104

flies down from the sky and hits the cross.

105 INT. CHURCH/LAB - NIGHT - LIGHTNING 105

flashes outside and every gauge on the control board hits the peg.

BUCHANAN
My God, Victor, what have you done?

(CONTINUED)

105 CONTINUED: 105

Victor looks up.

VICTOR
I have reversed a gross mistake of fate...

He advances on the female, syringe in hand.

BUCHANAN
No... The pain and the guilt have driven you mad!

VICTOR
Oh, have they now!
(he laughs)
Well, I can live with pain! I can live with guilt!
(to Monster)
Subdue him...

The Monster grabs Buchanan and tosses him into a corner where he stays.

VICTOR
(continued)
It is Elizabeth I cannot live without...

He plunges the syringe into the huge arm and injects.

VICTOR
... and she will have new life!

BUCHANAN
(struggling to speak)
No one can make a soul!

VICTOR
The soul...! That's a crutch for weaker men than you and me, Buchanan!

106 EXT. CHURCH - NIGHT - LIGHTNING 106

flies down from the sky and hits the cross again.

107 INT. CHURCH/LAB - NIGHT - THE GAUGES 107

on Victor's machines leap again.

(CONTINUED)

107 CONTINUED: 107

VICTOR
There! It begins! Pull the first lever... NOW!

The Monster does so and electricity arcs wildly through the equipment and the cables to

THE SLAB - THE FEMALE MONSTER

convulses as the electricity jumps through it.

BUCHANAN

watches in utter horror.

108 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 108

data rushes across its screen.

COMPUTER
Power is now 98.1 per cent and rising...

109 INT. CHURCH/LAB - NIGHT - VICTOR 109

takes a second syringe, and injects the Female Monster a second time.

110 EXT. CHURCH - NIGHT - LIGHTNING 110

hits the cross once more.

111 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 111

charts the flow of power.

COMPUTER
Power 98.5... 98.9... 99.1...
Holding...

112 INT. CHURCH/LAB - NIGHT - BUCHANAN 112

watches as Victor's machinery arcs and sputters with electricity.

VICTOR
Now... The next switch!

The monster does so and

(CONTINUED)

112 CONTINUED: 112

THE FEMALE MONSTER

bucks and jumps as power surges through her. As the power subsides, her lips part.

FEMALE MONSTER
...ahhh...

113 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 113

graphs the power input to the super-conductor.

COMPUTER
Dropping... 98.8... 98.4...

114 INT. CHURCH/LAB - NIGHT - VICTOR 114

watches the gauges fall.

VICTOR
No... No...!

115 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 115

continues to monitor the drop in power.

COMPUTER
...98.1... 97.8... 97.5...

116 INT. CHURCH/LAB - NIGHT - VICTOR 116

frantically fills another syringe.

VICTOR
We must have more power or she will die!

117 EXT. CHURCH - NIGHT - A MILE OF LIGHTNING 117

flashes across the sky and hits the cross!

118 INT. CHURCH/LAB - NIGHT - THE GAUGES 118

every needle peaks across the scale.

VICTOR
Throw every remaining switch!

(CONTINUED)

118 CONTINUED: 118

The Monster throws one lever after another.

THE CABLES

crackle and snake as electricity surges through them.

THE FEMALE MONSTER

flails and bucks on the slab. Victor tries to hold her arm steady as he stabs the hypodermic needle in her arm.

THE NEEDLE

twists and breaks.

119 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 119

Information moves across the screen full tilt.

COMPUTER
Power regained. 99.7 and climbing...

120 INT. CHURCH/LAB - NIGHT - BUCHANAN 120

braces himself as

THE VOLTAIC PILE

boils over!

THE FEMALE MONSTER - HER EYES

snap open wide.

121 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 121

The screen activity comes to a sudden halt.

COMPUTER
Maximum input. Begin Implosion Sequence...

THE LASER PROJECTOR

Lights flicker on one after another, and the tip begins to glow as the machine HUMS with life.

122 INT. CHURCH/LAB - NIGHT - VICTOR 122

watches in wonder as

THE FEMALE MONSTER

struggles to sit up.

VICTOR
...she lives...

123 EXT. CHURCHYARD/INT. SUPERVAN - NIGHT - THE COMPUTER 123

A graphic representation of the church is charted and rotated.

COMPUTER
Activate Laser Projector...

THE LASER

flashes and the BEAM SHOOTS OUT and hits the church.

124 INT. CHURCH/LAB - NIGHT - EVERYTHING GLOWS 124

as the Female Monster comes to life, as the Monster walks toward her with outstretched arms, as Victor turns to Buchanan in horror.

VICTOR
WHAT IS HAPPENING?!

BUCHANAN
(a faint smile)
Meet my monster...

IMPLOSION

Blinding light builds in intensity to white. Hold.

FADE UP:

125 EXT. FROZEN WASTE - CHURCH RUINS - STRANGE HALF LIGHT 125

A crumbled section of the bell tower and an open pit are all that remain of the church and the previous landscape has been replaced by a glacial plain.

LAB RUINS - BUCHANAN

lies beneath a shattered beam. He struggles to his feet. As he does, he looks up.

(CONTINUED)

125 CONTINUED: 125

BUCHANAN'S POV - MATTE SHOT

The storm is gone. It is neither night nor day, and THREE MOONS light the sky. Two of them are man-made, and one, half finished, is a "quarter moon".

VICTOR

looks at the icy surroundings and at the three moons above him.

VICTOR
What have you done?

Victor still has the Jaekler-Stein flintlock, and he points it at Buchanan.

VICTOR
Put it back the way it was! Do it now or you are a dead man...

Buchanan begins to laugh. It all seems so funny.

BUCHANAN
Sorry, Victor, I can't do it...

Victor raises the gun to fire.

VICTOR
Then damn you...!

A noise stops him. It is almost like a baby crying.

BEYOND A RUINED WALL - THE FEMALE MONSTER

crawls through the rubble.

VICTOR
Elizabeth...?

THE MONSTER

staggers toward her, raises her to her feet. She's very weak. He smiles. She smiles back. They step around each other in slow circles, oblivious to the ice, oblivious to

VICTOR AND BUCHANAN

who stare in amazement.

(CONTINUED)

125 CONTINUED: (2)

THE MONSTERS

are lovers meeting for the first time. She walks backward, awkwardly at first, then, gaining strength. He imitates her. She moves to one side, and he follows. Their steps evolve into an intricate, instinctive mating dance.

VICTOR

moves toward them with his gun.

VICTOR
Elizabeth...?

THE MONSTERS

wax to each other's impulse. The dance becomes graceful, erotic. The Monster begins to tear the bandages off the Female as she pulls away his rags. He lifts her. They both make a STRANGE MOOING NOISE, a monster laugh.

BUCHANAN

is fascinated by this spectacle. He glances over at

VICTOR

who aims his pistol at the Monster.

VICTOR
Put her down!

THE MONSTERS

looks at Victor. The Monster is annoyed and protective. Vague recognition flickers across the Female Monster's face. Victor notices.

VICTOR
Elizabeth...

The sound of her own name goes through her with a tremor.

VICTOR
Yes... it's Victor! Step away, now. Come here.

She takes a step toward Victor. The Monster growls, and Victor threatens him with the pistol.

(CONTINUED)

125 CONTINUED: (3) 125

THE FEMALE

looks at Victor with absolute recognition now. She looks down at her scarred body, raises her two-thumbed hands to her face and stares at them in horror.

VICTOR
Come to me, darling...!

She begins to cry.

THE MONSTER

moves toward her, but Victor threatens with the gun again and holds him at bay.

THE FEMALE MONSTER

stumbles on toward him, weeping, reaching out for him.

VICTOR
Everything's going to be alright.

VICTOR

aims dead at the Monster, and just as he pulls the trigger

THE FEMALE MONSTER

grabs the pistol and pulls it to her chest.

HER EYES

lock with Victor's

THE JAEKLER-STEIN'S BIG HAMMER

falls and the powder flashes in the pan.

BLAM !

A column of BLOOD shoots out the Female's back, and she collapses at Victor's feet. The Monster ROARS.

VICTOR

is totally surprised. He blinks, uncomprehending.

THE MONSTER

charges.

(CONTINUED)

125 CONTINUED: (4) 125

BUCHANAN

tries to stop him and the Monster backhands him out of the way. He flies into the ruins of the church, lands hard, raises himself.

BUCHANAN'S POV - THE MONSTER

raises Victor over his head, and SNAP! breaks his back.

THE MONSTER

hurls him to the ground and begins to stomp on him over and over. The sound of his breaking bones is horrifying.

VICTOR

screams and screams.

BUCHANAN

watches, terrified. The screams stop.

THE MONSTER

stands over Victor's mangled body. He looks at Buchanan, and then turns away, heading out across the ice. Buchanan kneels beside

VICTOR

His limbs are pulp, his chest is collapsed on one side, but he is still alive.

BUCHANAN
Victor...

VICTOR
Kill... him...

And with this, Victor dies.

BUCHANAN

sees the pistol lying on the ice next to Victor's body. He picks it up, stares at it.

CUT TO:

126 EXT. CHURCH RUINS - STRANGE HALF LIGHT - LATER - BUCHANAN 126

searches through the wreckage. An arctic wind howls by and he is freezing. He finds Victor's fur lined overcoat and slips it on. In the pockets, he finds powder horn and a small leather bag of lead balls. He studies the Jaekler-Stein, pulls the ramrod out, uncaps the powder horn and pours gunpowder into the barrel. He fingers a lead ball, pushes it into the barrel, and shoves it home with the ramrod.

CUT TO:

127 EXT. FROZEN WASTE - STRANGE HALF LIGHT - LATER - BUCHANAN 127

follows the Monster's footprints tracking off through the snow.

BUCHANAN'S POV -- THE FOOTPRINTS

continue to the horizon.

BUCHANAN

trudges on.

PULLBACK

until all we see is a very small man making his way across an endless ice plain.

DISSOLVE TO:

128 EXT. FROZEN WASTE - STRANGE HALF LIGHT - LATER - BUCHANAN 128

walks TOWARD CAMERA across the flat expanse. He stops and stares.

BUCHANAN'S POV - RUINED GREEK COLUMNS - MATTE PAINTING

He shakes his head and continues.

BUCHANAN'S POV - AN X-WING FIGHTER

straight out of STAR WARS is crashed into an ice bank. The Monster's footprints continue into the distance.

BUCHANAN

trudges on.

DISSOLVE TO:

129 EXT. FROZEN WASTE - STRANGE HALF LIGHT - LATER - BUCHANAN 129

crosses a fragment of freeway exposed in the snow. It is comically familiar: The gray pavement cracked and buckled by the elements, the plastic lane dividers... Beyond it, the Monster's footprints continue into the distance. Buchanan trudges on.

DISSOLVE TO:

130 EXT. FROZEN WASTE - STRANGE HALF LIGHT - LATER - BUCHANAN 130

haggard and suffering from exposure, stumbles onward following the Monster's footprints.

131 OMIT 131

132 EXT. FROZEN WASTE - STRANGE HALF LIGHT - LATER - BUCHANAN 132

staggers TOWARD CAMERA following the Monster's footprints across the flat expanse.

133 EXT. MOUNTAINS - BUCHANAN'S POV - MATTE SHOT 133

Sheer granite rises up out of the ice. At the base is a huge vault door.

134 EXT. MOUNTAIN - VAULT DOOR - BUCHANAN 134

stops. The big steel door has been wrenched open, and the Monster's footprints continue inside. Over the door it says: "CORTEX MAINFRAME VENT 12." Another sign says:

NO UNAUTHORIZED ENTRY

by order of the Provost, Territorial Information Command, October 28, 3972

135 INT. MOUNTAIN - TUNNELS - BUCHANAN 135

winds through a dark labyrinth. Once there were safety lights, and here and there one still works, buty most seems to have burned out long ago.

(CONTINUED)

135

35 CONTINUED:

BUCHANAN'S POV - MOVING INTO COMPLETE DARKNESS

He hears a building THROB as he enters deeper into the mountain. There are no lights in this part of the tunnel, and as he turns yet another corner:

BLACK

We can hear his shambling footsteps, his breathing, and the heartbeat THROB that seems to grow louder and louder until

A DIM FLASH OF LIGHT

in time with the THROB illuminates a doorway at the end of the black tunnel. It flashes agains and now we see

BUCHANAN

in silhouette moving toward it.

136

136 INT. CHAMBER 1 - ELECTRONIC - BUCHANAN

walks among massive translucent trunks of FIBER OPTIC CONDUIT.

BUCHANAN'S POV - EACH TRUNK

contains thousands of fiber strands, and each strand carries a rainbow of colored light bits, and all the light bits are moving in the same direction toward the entrance of a second chamber where the THROB continues louder and the FLASH seems brighter still.

BUCHANAN

stares in awe, a man of science come to the cathedral.

PULLBACK

as he crosses the great room toward the entrance to the second chamber.

137

137 INT. CHAMBER 2 - BIO-CHEMICAL - BUCHANAN

walks through a landscape of convoluted glass tubing, clear intestine that pumps IRIDESCENT CHEMICALS through at high speed. The THROB and the FLASH are brighter still, emanating from a tunnel at the other side of the chamber.

138

138 INT. TUNNEL - BUCHANAN

heads into it. The THROB is excruciating, the FLASH nearly blinding. He approaches the end of the tunnel.

BUCHANAN'S POV - REVEALING A THIRD CHAMBER

The tunnel opens into the largest chamber which first appears to be some strange cavern with ordered rows of huge stalactites reaching to touch equally large stalagmites. Suddenly they glow and with a roaring THROB...

FLASH!

They ignite and white hot lightning passes from transmitter to receptor.

BUCHANAN

covers his eyes with his hand, moving toward the mouth of the tunnel.

BUCHANAN'S POV - THE MOUTH OF THE TUNNEL

and beyond it the huge elegant chamber filled with towering crystalline structures, the heart of some great thinking machine where man-made dendrites first glow (THROB) and then sparkplug with that great FLASH moment after moment after moment.

BUCHANAN

shades his eyes and stumbles onward.

THE MONSTER'S HAND

rips through the tunnel wall and grabs Buchanan. Now the other hand pulls the hole open like a door and the Monster steps into the passageway with Buchanan.

BUCHANAN

is terrified.

THE MONSTER

studies his face. Then he smiles. He lets Buchanan go. This might be the happiest day of his life.

MONSTER
This world you made is much better than Victor's... It is barren as I am barren, lonely as I am alone...

(CONTINUED)

138 CONTINUED : 138

BUCHANAN *
Where are we? *

MONSTER *
In the brain of the great city *
beyond...the last refuge of *
mankind...

(CONTINUED)

138 CONTINUED: 138

BUCHANAN

shuts his eyes at the irony of this. He draws the big flintlock pistol, cocks the hammer, and aims it at the Monster.

MONSTER
(surprised)
What am I that you must destroy me?

BUCHANAN
An abomination in the eyes of God!

BLAM !

The bullet rips a huge hole in the Monster's forehead. He does not fall, however.

BUCHANAN

is shocked, steps back into the tunnel as the Monster advances.

BUCHANAN

backs away, feverishly trying to handle the powder horn and the bag of bullets.

139 INT. CHAMBER 2 - BIO-CHEMICAL - BUCHANAN 139

runs and the Monster chases him. He gets the gun loaded and cocked as the Monster is upon him. The Monster grabs Buchanan by the throat.

MONSTER
(slurred speech)
So... what are you?

BUCHANAN
Frankenstein!

BUCHANAN

puts the pistol to the Monster's shoulder.

BLAM !

The bullet blows the Monster's right arm off at the shoulder.

THE MONSTER

knocks Buchanan flying with his remaining arm, bends and picks up the severed limb and advances on Buchanan again.

(CONTINUED)

139 CONTINUED: 139

MONSTER
(slurred speech)
There's something you don't understand...

BUCHANAN

scrambles away through the delicate glass structures.

THE MONSTER

uses the severed limb as a machete and breaks a path through the jungle of glass. Glass and CHEMICALS fly through the air. Buchanan cowers as the Monster begins to club Buchanan again and again with his detached limb.

MONSTER
(slurred speech)
You...
(WHAM!)
can't...
(WHAM!)
kill...
(WHAM!)
me!

BUCHANAN

dodges the next blow and crawls backwards on his elbows, frantic, trying to get away.

THE MONSTER

tosses his arm aside and goes after Buchanan with his bare hand.

BUCHANAN

reaches the wall, trapped, and he looks desperately for a weapon, his hand finds a piece of shattered glass pipe, dagger sharp at the ends.

THE MONSTER

grabs him by the neck and pulls him up to his feet. His hand closes on Buchanan's neck and we hear CRUSHING SOUNDS. Buchanan's face turns red and thens sort of blue and a funny g-g-g-G-G-G! comes out of his mouth.

BUCHANAN

plunges the glass tube into the Monster's chest.

(CONTINUED)

139 CONTINUED: (2) 139

THE MONSTER

drops Buchanan, surprised, claws for the glass tube as blood gushes through it like a fire hose, spraying Buchanan and the wall behind him.

THE MONSTER

drops Buchanan, surprised, claws for the glass tube, stumbles back as the blood pumps out of him spectacularly, collapses to his knees, and falls forward.

BUCHANAN

stands, unsteady, battered and covered in blood.

THE MONSTER

lies at his feet, still. Hold.

BUCHANAN

turns and limps away.

THE MONSTER'S HAND

grabs Buchanan's overcoat.

BUCHANAN

panics, tears at the overcoat, turning to face

THE MONSTER

These are his dying words.

MONSTER
(slurred speech)
I am unbound...I am with you forever. * *

He dies clutching the overcoat.

BUCHANAN

sheds the coat and runs, terror stricken, into the tunnel. The Monster's voice echoes after him.

140 INT. TUNNEL - BUCHANAN'S POV - THE FLASH 140

strobes with a steady THROB.

141 INT. CHAMBER 3 - SYNTHESIS - BUCHANAN 141

runs through a forest of crystalline dendrites. Overhead the FLASH.

CLOSE ON HIS FACE

as the white light hits him. Fear has given way to desperation.

BUCHANAN POV'S - A DOOR

looms before him. He races toward it...

THE DOOR - BUCHANAN

hits it with all his weight.

WHAM!

It flies open.

142 INT/EXT. TUNNEL ENTRANCE - STRANGE HALF LIGHT - BUCHANAN 142

tumbles out onto frozen ground. He picks himself up.

BUCHANAN'S POV - THE CITY - MATTE SHOT

The tunnel opens onto the city where GREAT GLASS SPIRES rise from the frozen wasteland in the distance.

BUCHANAN

staggers across the wasteland toward the city.

CLOSE ON BUCHANAN'S FACE - MOVING MATTE

His mouth falls open and his eyes go dumb.

START 360 MOVE

around behind Buchanan as he limps on toward the city. First we see the towers of glass and the arches and the ramps and the spaceport, then we see

MOVING - THE TIME SLIP VORTEX

spirals overhead in place of the sun above the city.

MOVING - THE CITY

set against the withered landscape.

END 360 MOVE CLOSE ON BUCHANAN

We see the face of madness.

FADE OUT